

SONIFICATIONS

The Anthropocene Epoch

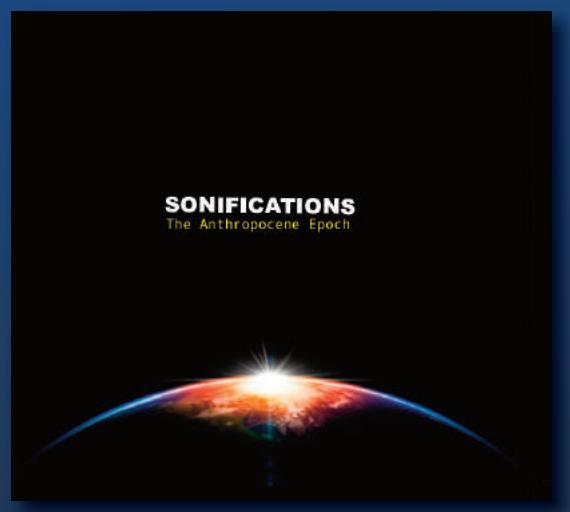
DAN BANKS *Piano*

JOSE CANHA *Double bass*

TREVOR TAYLOR *Drums/percussion*

Since the dawn of our existence, humankind has been inextricably linked to planet Earth; our relationship is beyond symbiotic or coexistence, we are, in many respects, a single entity. However, the terms of this profoundly intimate relationship have shifted, and our impact and influence on the journey of this planet have changed accordingly. Our transition from foragers to farmers marks the dawn of this changing relationship. The stark difference of extractable sustenance per hectare of land between foraging and farming propelled humankind forward and enabled unimaginable population growth. But beyond the pragmatic, this paradigm shift perhaps denotes another change: the land upon which we then stood became consumable, and arguably since that moment, we have been consuming the planet with greater efficacy and sophistication. The byproducts of this consumption are numerous and harmful, from increased emissions of carbon dioxide, the production of non-biodegradable plastics, to hunting fauna to extinction, we are consuming our planet's natural resources at an alarming rate, and in the process filling it with unnatural waste. Humankind's impact on this planet's geology, ecology, and climate is vast, ubiquitous, and destructive, so much so that many experts now refer to our current period in time as The Anthropocene Epoch (The Human Epoch).

The Sonifications: The Anthropocene Epoch project explores anthropogenic climate change data through the process of sonification—that is, converting data into sound. Although the process of transforming data into sound (and then, of course, ensuring that sound is somehow musical) may seem abstract and esoteric, it is remarkably straightforward. Perhaps the simplest example of sonification is the Geiger counter, this device measures the number of ionised radiation present in the surrounding environment and turns this into the iconic click. The process of mapping data to sound utilised for this project, although logically different to the Geiger counter, is identical in concept. Data sets were collected from two online sources (NASA & Our World in Data), the data was then suitable transformed so that it could meaningfully 'map' onto a parameter on a synthesiser, and thus the data was used to change a subtle sonic characteristic of the synthesiser. However, you might ask, why not allow the data to change some parameter closer linked to the music, such as pitch, or harmony, or rhythm?



Part A

Movement I: Acidification
Movement II: Retrenched ice
Movement III: Carbonised Aether
Movement VI: The Rising Tide
Movement V: Epilogue

Part B

Movement I: Drenched Fictile
Movement II: The Rise of the Renewable
Movement III: Human Catastrophe

Part A
Video and audio captured by **GOAT** at Voodoo Studio
Video edited by **GOAT**
Audio mixed and mastered by **Dan Banks**
All photography session 'A' by **GOAT**

Part B
Recorded at **Visconti Studios**
video capture by **Trevor Taylor**
Audio mixed and mastered by **Trevor Taylor**
All Photography session 'B' by **Bryan Styles**

